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according to Celani, she had an affection which we may believe sincere, may serve as an example.

xliii.

Se ben pietosa madre unico figlio
perde talora, e nuovo, alto dolore
le preme il tristo e suspiroso core,
spera conforto almen, spera consiglio.
Se scaltro capitano in gran periglio,
mostrando alteramente il suo valore,
resta vinto e prigion, spera uscir fuore
quando che sia con baldanzoso ciglio.
S'in tempestoso mar giunto si duole
spaventato nocchier già presso a morte
ha speme ancor di rivedersi in porto.
Ma io, s'avvien che perda il mio bel sole,
o per mia colpa, o per malvagia sorte,
non spero aver, nè voglio, alcun conforto.

xlv.

Ov'è (misera me) quell'aureo crine
di cui fe' rete per pigliarmi Amore
ov'è (lassa) il bel viso, onde l'ardore
nasce, che mena la mia vita al fine?
Ove son quelle luci alte e divine
in cui dolce si vive e insieme more?
ov'è la bianca man, che lo mio core
stringendo punse con acute spine?
Ove suonan l'angeliche parole,
ch'in un momento mi dan morte e vita?
u' i cari sguardi, u' le maniere belle?
Ove luce ora il vivo almo mio sole,
con cui dolce destin mi venne in sorte
quanto mai piove da benigne stelle?

Sig. Celani, in a very interesting introductory essay, has gathered together all that is known, or that, perhaps, we care to know about this later Aspasia. He also promises to publish the *rime* of "the antithesis" of the fair Tullia, Veronica Franco, of whom he says:

"essa è l'incarnazione della donna libera del cinquecento ed è l'unica che canti liberamente i suoi amori: non s'informa a platonismo o castità irrisoria, ama per amare e soddisfare i sensi, e i suoi liberi amplessi, etc.,"

and doubtless the *bibliofili senza numero* are anxiously looking forward to the appearance of the *rime* of the frail Veronica; and there is a danger ahead, lest the two hundred and two copies in which the volumes in the *Scelta di Curiosità Letterarie* appear, may not go round.

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GOETHE.

Einführung in Goethes Meisterwerke. Selections from Goethe's Poetical and Prose Works, with copious Biographical, Critical, and Explanatory Notes, a Vocabulary of Difficult Words and an Introduction containing a Life of Goethe, by Dr. WILHELM BERNHARDT. Boston: D. C. Heath & Co. 1891. 8vo, pp. xii, 275.

THIS book is Dr. Bernhardt's answer to the perplexing question how best to present to the student a symmetrical and fairly representative picture of the many-sided literary activity of not only the greatest, but also the most voluminous classical writer of Germany. In his search for a text-book suitable as a guide in a systematic literary study of Goethe's works, the author found the second volume of A. Lüben's 'Auswahl Charakteristischer Dichtungen und Prosastücke zur Einführung in die deutsche Litteratur' best adapted to his requirements. Actual use in the classroom of the sixty pages of this work devoted to Goethe, suggested additions, from time to time, of omitted poems, and extension of some of the briefer epic and dramatic selections, with accompanying biographical, literary and critical notes, until the almost doubled bulk of the resulting material suggested the publication of this 'Introduction to Goethe's Masterworks.'

The subject-matter, consisting of forty-two specimens of Goethe's epic, lyric, and dramatic poetry, and extracts from his Italian correspondence as well as from his biographical and historical prose, is wisely chosen. These specimens, either complete in themselves or, when fragmentary, ample enough to give an adequate idea of the works represented, supplemented by skillfully worded summaries of omitted passages taken chiefly from the commentaries of Lüben, Viehoff, Düntzer, Gude, Munckwitz, and Vilmar, are well adopted to the purpose of leading the student to an intelligent appreciation of the greatness and versatility of Goethe's genius.

The text of the selections is based upon that of Goedeke's critical Goethe Edition, modified in accordance with the new orthography.

The position at the end of the book of all mere word or phrase explanations prepares us

for the prevailingly literary character of the commentary. The latter, under such captions as, 'Inhalt,' 'Grundgedanke,' 'Form,' 'Quelle,' 'Litterarhistorisches,' reveals in the editor a keen literary perception, a fine sense of proportion, and the sure touch of a man whose expression is dictated by the successful experience of his own classroom. Marginal notes serve the double purpose of indicating, at a glance, the arrangement of subject-matter, and of furnishing convenient topics for oral or written discussion on the part of pupils, as a test of the thoroughness of their work. Illustrative quotations of similar poems by Goethe and others, expressive of the same or kindred moods, is an admirable feature of the editor's comments upon Nos. 6, 10 and 12. The literary notes are well calculated to stimulate, in the real student, a desire for a thorough and comprehensive study of German literature.

Chronological arrangement of the material, accurate indication of the chief sources, and immediate occasion of each work, careful analyses and summaries of omitted portions of the poems presented, brief but sufficient consideration of the metrical form of the lyric and epic numbers, Dr. Bernhardt's own suggestive criticisms, with his quotation of the characteristic utterances of English and American critics like Carlyle, Taylor, Boyesen, Lewes, and Emerson, and the 'Einleitung,' including a clear and succinct account of Goethe's 'Leben und Werke,' are among the many excellencies of the book that render it a worthy companion of the very best editorial work yet done in America in the field of modern languages.

Earnest teachers will cordially welcome this unique contribution to the means of effectively studying Goethe in our schools and colleges. May its success encourage the author to put us under further obligation to him by a similar presentation of other-classical German writers! As it is primarily intended for the use of really advanced students of German, it seems to me desirable that a host of simple word-translations, easily supplied by any good dictionary, should be omitted in a second edition from the notes at the end of the volume.

The following slight errors have been noted: p. 15, 1, read, 'Kniee' for 'Knieen'; p. 16, 2,

omit 'the'; p. 30, 5, read 'sensuous' for 'sensual'; p. 35, 26, read, 'from time immemorial'; p. 43, 2, read 'was erected' for 'has been erected'; p. 46, 1, read 'no sooner said than done'; p. 60, 24, fails to show Goethe's error in deriving the name of the carriage from the (supposed) place of its manufacture, rather than from the appearance of Emperor Joseph I. in such a vehicle at the siege of Landau, 1702 (Düntzer); p. 73, 33, read 'by time' for 'by the time'; p. 94, 1, read 'tragedy' for 'dragedy'; 132, 3, read 'replaced' for 'substituted'; p. 151, 27, read 'eradicate' or 'extinguish' instead of 'abrogate'; p. 185, 11, read 'should' for 'would'; In the text, p. 140, 5, read *solltest* for *salltest*.

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MIDDLE ENGLISH LITERATURE.

Pearl: an English Poem of the Fourteenth Century. Edited with a Modern Rendering by ISRAEL GOLLANCZ, M. A., of Christ's College, Cambridge. London: David Nutt, 1891. 8vo, pp. lii, 142.

Mr. Gollancz agrees with previous critics in regarding the poems found in the Cotton MS. Nero. A. x.,—"Pearl," "Cleanness," "Patience," and "Gawain and the Green Knight"—as the works of one author. He proposes to determine an approximate date for "Gawain" (and so relatively for the other poems of the group) in a new way. The editor believes that the incident after Gawain's return, of Arthur's commanding all the knights to wear a green girdle, has reference to the establishment of the Order of the Garter. The only external evidence adduced in support of this opinion is that a later hand has written at the end of the MS. of the poem the motto of the Order; and that in a ballad (see 'Percy Ballads') founded on this poem, the incident is given as the origin of the Order of the Bath,—the writer being "aware of its original application, but wishing to make his ballad topical." Another bit of evidence to support this view which Mr. Gollancz does not advance, is that in the episodes in Chrétien's "Perceval" upon which Gawain is founded, there is no incident of this nature: it seems to